time. The picturesque gateway at Linlithgow may be instanced as an example, being almost a sham armament. This innate love for fighting, which the Scotch at all times possessed, induced them to carry out their emblems of strife beyond the buildings in which they secured themselves; even the flower gardens being made to partake of a military character, as at Stirling. After the Reformation had shaken the foundations of ecclesiastical domination in Scotland, it was to castles and houses that the abilities of the architects were turned—and here is the golden age of Scotland's building fame. In other countries the invention of gunpowder put an end to castellated architecture. It is scarcely to be doubted that architecture in Scotland would have become more interesting but for well-defined causes,—the divided power of the monarch and the great feudal lords, and the still more disastrous one, the English interference, beginning with Edward the First.

The variety of triforia in Scotland forms a curious feature, differing from those of England in the varied dimensions of the columns, in which must be recognised a spirit of determination to produce new effects.

The profusion of niches also, and their elaborate details, must be considered as a distinct feature in Scotch architecture. Bishop Kennedy's monument, at St. Andrew's, is one of the most elaborate examples of monumental art in the world.

With regard to the arch in Scotland it cannot, with the exception of a few instances, be considered as in other countries, an index to the style or date of buildings. The circular arch, only used in Norman architecture elsewhere, was always in general use north of the Tweed. A doorway of a later date than 1400, in the High-street, Edinburgh, the western door and the tower windows of Haddington, the doorway inserted in the semi-Norman wall of Holyrood chapel, are all cases in point; their details proving them to be of a date later than their first appearance would imply. All kinds of arches are common to Scotland, excepting the four-centred, peculiar to the English Perpendicular; the only approach to this style out of England is to be seen in the east end of Stirling Church. It is rather, then, to their foliated detail of capitals, bases, and mouldings that we must look for the type of the time in which Scotch buildings were erected; and by these means the difficulty of distinction ceases. This is a remarkable feature in the Scotch architecture, a tenacity of retaining forms of styles while detail was degenerated. Thus, in Fifeshire, Dairsie Church and Michael Kirk have all the main features of early decorated buildings, and at a distance would be mistaken as belonging to that style, but the detail is decidedly debased in character, and the date upon each confirms the style from 1620 to 1630.

In the same manner that Scotch architects mingled styles, Scotch poetical epitaph-makers adopted mixed languages, thus—

"Here lies the Laird of Lundie,
Sic transit gloria mundi."

"Hic jacet Johannes Spencis,
Qhua biggit this Kirk Yaird Dyke at his ain expences."

England undoubtedly adopted the classical styles more readily than Scotland, and when the orders of architecture once had a hold they retained it, and our own styles became a dead letter. Scotland on the contrary, ever cautious, adopted the orders very charily, and it was not until a comparatively recent date (1660) that the three orders were seen surmounting one another in Holyrood Palace. It is to this position that the Scotch castles and houses owe much of their interest, for the architects of the time only adopted so much of the detail of Italian architecture as left the spirit of their buildings entirely Gothic.

STAINED GLASS, ST. JOHN'S, ANTIGUA.—We are asked to state that Mr. Wilmshurst was the artist who painted the glass in the windows of St. John's, Antigua, not Mr. Willement. Mr. Wilmshurst has recently completed a window for the Foundling Hospital, London. The date of the destruction of the first church at Antigua was misprinted 1848 for 1843.

NOTES IN THE PROVINCES.

THE repairs of the shire hall at Chelmsford are still in progress. The prisoners' cells are completed, and the county room is being painted, repaired, and fitted up with gas.——A committee is in course of formation for the collection of funds towards the restoration of St. Michael's, Cambridge.——St. Martin's Church, Salisbury, was opened on Friday last. A huge mass of pews and unsightly erections has been removed, and the divisions of chancel, choir, and nave, side aisles, &c., disclosed. The debased eastern window has been replaced by one in the style of the chancel, and filled with stained glass. The altar reredos has been emblazoned in gold and colours by Mr. Osmond, jun. The choir has been screened off from the aisles with light and open oak screens, and the organ placed at the end of the north aisle, thus throwing open the western window heretofore blocked up. The body of the church has been much increased in accommodation by low open seats. The extensive stone work restorations have been executed by Mr. Osmond, the carpentry by Mr. R. Hale. Mr. Wyatt was the architect.——An appeal is being made to churchmen on behalf of Frocester Church, now almost in ruins.—— The spire of St. John's Church, Wednesbury, has just been completed: Messrs. Horton the architects, and Mr. Highway, of Walsall, the builder.——The erection of an infant school, in the district of St. Andrew, Birmingham, has been commenced on a site in the Green-lanes. The plans have been furnished by the surveyor of the association, Mr. C. W. Orford, and the contract taken by Mr. Hardwick. The building is intended for two hundred children, with class-rooms, &c. This will make the fifth school erected through the instrumentality of this association, aided by the Privy Council and the National Society.——We understand that it has just been determined upon to build a new Roman Catholic church at Wolverhampton, at the cost of about 10,000*l*. One of the most eligible sites in the town has been fixed upon, and the land, about an acre, purchased, which will be required for the church, presbytery, and schools.—— The west window of Melton Mowbray Church has now been filled with stained glass, by Wales, presented by Mr. T. Clarke and family.——A monument has been erected in the cemetery at Stockport to the memory of Mr. Orrell, a late notable in the borough. The design consists of two bases, a pedestal, pyramid, and cap. Upon the front panel of the pedestal, which is of the Ionic order, is an inscription. The pedestal is surmounted by a frieze and cornice, and on it stands an Egyptian pyramid, 7 feet 4 inches high. On each of the four panels of the pyramid is carved the representation of a lighted torch reversed, and the whole is surmounted by a cap and urn, on the apex of which is another representation of light, typical of the consuming "torch of time." The extreme height of the monument is 17 feet 8 inches. its weight is about ten tons, the pyramid being hewn from a stone weighing at least two tons. The list of the officers and committee who had the superintendence and completion of the work was placed in a cavity in the upper base, under the pedestal. The stone was furnished from the Stypenson quarry, on the estate of Mr. Leigh, at Adlington. The design and execution were by Mr. J. Hough, foreman at the Stypenson quarry. The work-people employed at Travis Brook Mill have thus evinced their respect for the memory of a late employer.——The board of guardians (says the *Bradford Observer*) have not as yet made any selection of the three plans before them, nor have they decided to send them to the Poor-law Board. They have met several times since our last, and have spent much time in examining the details of each,—being very anxious to secure the most eligible. ——The new church of St. Matthew, Bank Foot, Bradford, which is in the Decorated style, is of the following dimensions:—Nave, 65 feet by 21 feet 2 inches; aisles, 65 feet by 9 feet 4 inches; chancel, 22 feet by 16 feet; vestry, 10 feet by 8 feet. The contractors were:—Masons: Messrs. Patchett and Co., Queens-head; Joiner and carpenter: Mr. Iver, Shipley; Glaziers: Messrs. Firth, Halifax; Salter Messrs. J. and H. Hill, Bradford; Painter: Mr. Peel, Bradford; Clerk of works: Mr. Mawson. The architects were Messrs. Mallinson and Healey, Bradford. The building will accommodate 490 persons. The east window of chancel and west of nave are filled with Powell's cast and stained glass, and are a gift of Mr. C. Hardy, of Ordsall House. The building is roofed with grey slates, and surmounted with a cruciform bell turret, octagonal above with a small spirlet, terminating in a weather vane-cock as an emblem of watchfulness in the house of prayer.——The foundation-stone of Captain Cook's memorial school was laid at Marton, in Cleveland, near Middlesborough, Yorkshire, on 20th ultimo. The contractor (for the foundations at least) is Mr. Matthew Bowser, of Stockton-on-Tees. The building will not be proceeded with till spring of next year. In this little village, which boasts of the great captain as a native, two other considerable improvements have of late been effected, namely, an extension of its Norman Church into cruciform restoration, under the management of Mr. J. B. Rudd, and with the advice of Mr. Carpenter, architect, and an enlargement of the vicarage house, on a plan furnished by Mr. C. Brodrick, of Hull, architect.——We regret to state that Mr. G. T. Page, civil engineer, acting at the dock improvements at Leith, under Mr. Rendall, met with an accident on Thursday week, while inspecting the inner dock wall, and died in a few hours, after falling 20 feet, and fracturing his skull.——The legatees of the late Sir Gabriel Wood have paid the sum of 35,000*l*. to trustees for the erection and endowment of a hospital for decayed shipmasters of Greenock and its vicinity.

THE ROYAL ACADEMY MEDAL DRAWINGS.

DISPOSED as I am to agree with "Kunops" in his deprecation of copyism in architecture, I think it was somewhat ungracious and ungenerous in him to found his remarks upon the distribution of the prizes at the Royal Academy, and to leave it to be inferred that none of those who obtained medals had shown more than very ordinary common-place ideas. However objectionable the system adopted by the Academy for the annual *concours* among the students may be, it is what the students cannot correct; and, quite sure I am, that had any one aimed at striking and determined originality in the department of architecture, he would have deprived himself of even the chance of obtaining a medal; for his design would have been put *hors du combat* at once, as being altogether *non-descript*, fanciful, and capricious.

Quite unreasonable is it to look for sterling originality—and unless it be such it is hardly worth having—from those who are comparatively mere novices and beginners in their art. For talent of that kind we ought to look not to *students* but to *masters*—to those whose *status* in the profession invests them with a certain degree of authority in the opinion of the public, and whose practice supplies them with opportunities of putting forth fresh ideas far more effectively than upon paper.

All that can fairly be expected from students competing for the academy medals is such indication of talent as promises well for their future career; and, in my opinion, the architectural design which has this year obtained the gold medal decidedly makes such promise, and that very forcibly. The general composition shows more than ordinary artistic feeling; it is equally noble and picturesque; nor is it deficient in new ideas, for the mode in which sculpture is introduced, where it would show itself distinctly to the eye, is one which, obvious as it is, has not yet been practised. Much ingenious contrivance is also shown in the arrangement of the interior, and in the manner of admitting light into the rooms of the lower floor, without showing any windows there externally.

Those who cannot perceive any thing particularly noticeable or praiseworthy in that design must be quite at a loss to discern any merit—I will not say in the British Museum, but in the Assize Courts at Liverpool, or, in fact, in any of the modern examples of the classical style.

ZETA.

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